

**DEATH'S MODERN LANGUAGE
SERIES. FOGAZZARO'S
PEREAT ROCHUS AND UN'
IDEA DI ERMES TORRANZA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649511341

Death's Modern Language Series. Fogazzaro's Preat Rochus and Un' Idea Di Ermes Torranza
by Antonio de Salvio

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ANTONIO DE SALVIO

**DEATH'S MODERN LANGUAGE
SERIES. FOGAZZARO'S
PEREAT ROCHUS AND UN'
IDEA DI ERMES TORRANZA**

Heath's Modern Language Series

FOGAZZARO'S
PEREAT ROCHUS

AND

UN' IDEA DI ERMES TORRANZA

*EDITED WITH INTRODUCTION, NOTES, AND
VOCABULARY*

BY

ALFONSO DE SALVIO, PH. D.

INSTRUCTOR IN ROMANCE LANGUAGES, NORTHWESTERN UNIVERSITY

BOSTON, U. S. A.

D. C. HEATH & CO., PUBLISHERS

1909

INTRODUCTION

ANTONIO FOGAZZARO, the author of the two following tales, was born in Vicenza, March 25, 1842. His early education was received at home under the guidance of his parents. His father, a patriot, an excellent writer of both prose and verse, and a good musician, first introduced him to the Italian classics and taught him music. Thus from his early days, Fogazzaro grew up in an atmosphere of pure morals and of love for art and the beautiful. He pursued his studies at the local lyceum and had as private tutor the great Vicentine poet and Christian idealist, Zanella. Fogazzaro received his early religious instruction from his uncle, a priest of great intellectual gifts and patriotic zeal; through him he learned to venerate the name of the philosopher Rosmini.

When the war closed in 1859 leaving Venetian territory still under Austrian domination, the family of Fogazzaro emigrated to Piedmont. There Antonio entered the University of Turin where he graduated as a Doctor of Law. Meantime he had not abandoned the study of literature and music, in which he found a greater delight than in the study of law. After the liberation of Venice, the family returned to Vicenza, where Fogazzaro still resides. With the exception of short trips to Milan and other Italian cities, to the Lombard lakes, and to foreign lands, he has preferred the quiet of his birthplace to the din of larger cities. There he works in the midst of a devoted family, active in all works of philanthropy and culture, beloved by his townspeople and by his countrymen, well-known and esteemed abroad.

His works are numerous;* only the most important will be mentioned. In *Miranda* (1874), a novel in verse, the story of an unfortunate love, full of tenderness and noble sentiment, Fogazzaro reveals himself as a poet of great ability. He shows no less power as a prose writer. In *Daniela Cortis* (1885), the power of Christian duty saves from an ignominious fall the man who struggles between the senses and lofty ideals. *Piccolo Mondo Antico* (1896), perhaps the best of his novels, makes natural virtue stand perplexed and overwhelmed in the presence of death, while the same virtue strengthened by faith gains courage to fight and to conquer. *Piccolo Mondo Moderno* (1901), teaches that, in the struggle against low human tendencies, virtue supported by a weak religious sentiment cannot stand firm. *Il Santo* (1906), a religious novel, in which Fogazzaro's attitude toward the Catholic Church and his ideas of reform are fully discussed, has created a great stir in Italy and has been condemned by the Church. The book is even heralded by some as the greatest modern Italian novel since *I Promessi Sposi*. He has written also many short stories, all showing the same Christian idealism and lofty moral tone.

The two following tales have been selected from *Fedels ed altri racconti*.—*Perseus Rochus* (1886), is a good specimen of Fogazzaro's humor; yet, even in a plain tale of this nature, is seen the man accustomed to look at the higher things of life. There is humor in the description of Don Rocco's scruples; yet, after smiling at the simple-minded priest, the reader cannot help admiring him for his staunch honesty and simple religious faith; the smile disappears before his heroic self-sacrifice, and the head is bowed when the beggar utters the words: *In nomine Patris et Filii et Spiritus Sancti. Amen.*—*Un' idea di Ermes*

* For full accounts of his life and works see: Sebastian Rumor: *Antonio Fogazzaro, La sua vita, le sue opere, i suoi critici*. Milano 1896. — Pompeo G. Molmenti: *Antonio Fogazzaro, La sua vita e le sue opere*. Milano 1900. — The following periodicals also may be consulted: *Living Age*, 221: 645; 233: 393-5; *Nation*, 72: 8-9; 73: 210-11; 82: 69-71; *Spectator*, 58: 1267.

Torransa (1882), is a very tender story, in which two poetic souls are sharply contrasted with surrounding indifference; the old poet, a saintly character, with his love for the ideal and for mankind, gives us a glimpse of the nobility of the author's own nature.

Fogazzaro is preëminently a Christian writer; he is a Roman Catholic although he deplores some of the abuses and intolerance of the Church. He is a man of ideals, of upright morals, sympathetic, and full of love for the unfortunate and the lowly. As a writer he breaks away from the ruling tendency of the age. Many modern Italian writers belong more or less to the naturalistic school, and consequently there is a tendency with them to employ words which describe the external world, technical phrases, numerous adjectives, burdensome sentences, often harmonious but hampered and deprived of eloquence. With Fogazzaro the external world takes second rank; the problems of the soul make it possible for him to employ more supple sentences, fewer adjectives and more verbs, a phraseology expressive rather than plastic. He has, in common with Manzoni, the power of analysis of the soul, seizing always the salient idea, the contrasts and fine shades. To this power are due the surprising truthfulness of his characters, and his good-natured humor. His mission is the uplifting of his countrymen and the awakening of religious faith.

A. DE S.

EVANSTON, ILL., January, 1909.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inconsistent records can lead to significant legal and financial consequences for the organization.

2. The second section addresses the challenges associated with data management and storage. It highlights the need for robust security protocols to protect sensitive information from unauthorized access, theft, or loss. The document also discusses the importance of regular data backups and the implementation of disaster recovery plans to ensure business continuity in the event of a system failure or natural disaster.

3. The third part of the document focuses on the role of technology in streamlining operations and improving efficiency. It explores various digital tools and software solutions that can help automate repetitive tasks, reduce human error, and enhance communication within the organization. The text suggests that investing in modern technology is a key strategy for staying competitive in today's fast-paced market.

4. The final section discusses the importance of ongoing training and development for the workforce. It stresses that employees must have the necessary skills and knowledge to effectively use the tools and technologies provided. The document recommends implementing a comprehensive training program that covers both technical skills and soft skills, such as communication and problem-solving, to ensure the organization's long-term success.

PEREAT ROCHUS¹

I

— Bel caso, don Rocco²—disse per la quarta volta il professore Marin, raccogliendo le carte e sorridendo beatamente, mentre il suo vicino di destra inveiva furioso contro il povero don Rocco. Il professore durò a perseguitare costui con un risolino a bocca chiusa,³ con lo sguardo scintillante di benevola ilarità; poi si volse alla padrona di casa che dormigliava in un angolo del canapè.

— Un bel caso, contessa Carlotta!

— Ho capito — rispose la signora — e mi parrebbe anche ora di finirla; non è vero don Rocco? 10

— No, don Rocco — riprese il professore, serio. — Se ci pensate bene, è un caso da congrèga.⁴

— Altro che da congrèga!⁵ — disse il vicino di destra.

Don Rocco, rosso come un papàvero, ficcate due dita nella tabacchiera, taceva a capo chino con un certo suo cipiglio compunto, opponendo alla tempesta il cranio lucido, guardando sottocchi, fra un batter di ciglia e l'altro, le carte sciagurate. Quando udì ripetere dal suo temuto compagno la parola *congrèga*, gli parve che le cose volgessero al faceto, fece un sorrisetto e strinse il tabacco fra le dita. 15

— Eh, voi ridete! ripigliò l'implacabile professore. — Non so se avendo giuocato a *terziglio*,⁶ e fatto prendere

un cappotto simile al vostro compagno,¹ possiate celebrare in pace, domattina.

— Eh, posso posso — borbottò don Rocco, aggrottando ancora le ciglia e levando un poco la sua buona faccia
 5 contadinesca. — Fallano tutti, fallano. Falla anche lui; e anche Lei forse, qualche volta.

La sua voce pareva il grugnito di una bestia pacifica, tribolata oltre ogni mansuetudine. Al professore scoppiavano le risa dagli occhi.²

10 — Avete ragione — diss'egli.

Il giuoco era finito, i giuocatori si alzarono.

— Sì — disse il professore con serietà canzonatoria — il caso di Sigismondo è più complicato.

Don Rocco strinse in un sorriso gli occhietti lucenti,
 15 chinando il capo con un misto incomprensibile di modestia, di compiacenza, di turbamento, e brontolò:

— Anche quello va a tirar fuori!³

— Vedete — soggiunse il professore — che sono informato. Si tratta, contessa, di un caso che don Rocco
 20 deve sciogliere alla prossima congrega.

— Qui non c'è congreghe — disse la contessa. — Lasci stare.⁴

Ma non era così facile cavare una vittima dalle unghie del professore.

25 — Non ne parliamo più — diss' egli tranquillamente. — Sentite però, don Rocco; io non la penso come voi su quel punto. Per me, *pereat mundus*.

Don Rocco fece un cipiglio feroce.

— Io non ho parlato con nessuno — diss'egli.

30 — Don Rocco, avete chiacchierato, e lo so — riprese il professore — Abbia pazienza, contessa, giudichi Lei.